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1937

# The College News, 1937-12-01, Vol. 24, No. 08

Students of Bryn Mawr College

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# THE COLLEGE NEWS

VOL. XXIV, No. 8

BRYN MAWR AND WAYNE, PA., WEDNESDAY, DECEMBER 1, 1937

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## Dimnet Describes 'My Two Worlds,' France, America

Early Life Was One of Books,  
Trips to U. S. Introduced  
Him to Reality

### COMPARES CULTURES OF THE TWO NATIONS

Goodhart, November 22.—"My old world was one of books; my new world introduced me to reality," said Canon Ernest Dimnet, the famous French writer and psychologist, who spoke on *My Two Worlds: France, his native country, and America, the country "which I annexed."*

The "old world" of his early life was both secluded and literary. He lived in a tiny provincial town, surrounded by forests. There was no train and little communication with the outside world. The child made his escape partly through nature but especially through books. The little village was a literary one. The saintly parish priest wrote novels. His uncle, who was also a priest, encouraged him to read, and, when he was ten, gave him a copy of Voltaire's *Historie de Charles XII*, at a time when Voltaire was being denounced by the church. "There are 20 M. de Voltaires," he informed his nephew, "you may read this one."

School brought him no closer to real life. In those days, he remarked, "a French Catholic school was a sort of monastery; a French public school a sort of barracks." There were no sports, no form of community life, and very little comfort of any kind. The whole day, from five to nine, with two hours out for meals, the boys spent in study. The subjects were chiefly classical or literary, and were chosen without reference to the boy's individual taste or future career: pupils training to be priests had to learn dramatic criticism in order to pass the government examinations. Above all, they were trained to be appreciative rather than creative; and they were taught nothing to prepare them for life.

Even after his ordination and the beginning of his career as a writer and a student of English culture, Canon Dimnet felt that he was still "developing within books" rather than by actual experience. His initial contact with his "new world" was to come in 1908, when he made a first visit to America as the guest of Colonel George Harvey, the editor of the *North American Review*, to which he was contributing a quarterly letter.

This first trip impressed him very

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Sylvia Wright, '38, as Rosencrantz; Mary Dimock, '39, as Gildencrantz; Sarah T. Meigs, '39, as Hamlet

### Cast of Hamlet

The News regrets that the following cast of *Hamlet* was omitted in the write-up in the last issue:

Hamlet.....Sarah Meigs, '39  
Horatio.....Mary Meigs, '39  
Rosencrantz.....Sylvia Wright, '38  
Gildencrantz.....Mary Dimock, '39  
Ophelia.....Augusta Arnold, '38  
Claudius.....Priscilla Curtis, '40  
Gertrude.....Huldah Cheek, '38  
Polonius.....Vrylena Olney, '40  
Hamlet's Ghost

F. Robinson Hoxton, '38  
President of the University of Wittenberg.....Dorothea Peck, '39  
Laertes.....Margaret Howson, '38  
Player King.....Margaret Howson, '38  
Player Queen.....Hildegard Hunt, '41  
Third Player.....Susan Miller, '40

### ROCKEFELLERITES PLAN A CHRISTMAS DANCE

Thirty-five couples and 25 stags will attend a Christmas hall dance at Rockefeller on Saturday, December 11. It will be the first hall dance of the year and the fifth that Rockefeller has given since it introduced the now popular custom to the campus. The faculty guests are Mr. and Mrs. Bernheimer, Mr. and Mrs. Dryden, Miss Lake and Mr. David.

Music will be provided by Frankie Day and his orchestra, which comes from Philadelphia, and has played at the University of Pennsylvania dances. Since the program is to feature a guitar-solo by Frankie and singing by the drummer, a special AC current wire has been brought from Goodhart for proper amplification.

The dance will begin at 7.30 with a buffet supper and close at 12. Those with escorts have the privilege of remaining out until two.

## Russian Revolution Is Subject of Movie

### Two Educational Films Deal With Dust Storms and Mail; Auden Poem Read

### PHOTOGRAPHY IS CLEAR

Goodhart Hall, November 18 and 19.—Three more English movies were shown this week, on Tuesday *The End of St. Petersburg* and on Thursday *The Plough That Broke the Plains* and *Night Mail*. The first, a Russian film made by Pudovkin in 1924, follows the methods of Griffiths, but is a great improvement over the jerky excitement of last week's *Birth of a Nation*. The other two, both government-made, illustrate further development in cinema technique; clearer photography, swifter movement, and vitaphone. They also show that even the sober governments of Great Britain and the United States are not above blowing their own trumpets now and again.

*The End of St. Petersburg* is an account of the revolutionary movement from 1916 until the Soviets overthrew Kerensky's military government in 1918. It begins with shots of a peasant's home, empty pails, broken doorsills and weather-beaten faces. A child is born, more shots of poverty-stricken conditions and two of the peasants setting out for St. Petersburg to find work. They are photographed, at a long distance, plodding down a huge stretch of road with clouds gathering above them. So throughout the picture which moves slowly from angle-shot to angle-shot, emotion is built up by significant symbols.

The audience for whom this movie was intended could not read and such devices had to portray the meaning of the action. Again and again the Czar's statue, with the upraised hooves of his charger in the foreground, is flashed across the screen between scenes of oppression and starvation. Close-ups of workers' faces constantly reappear in strike crowds, in their filthy homes, in the glare of the steel mills, shouting, fighting, marching and dying. A parallel of an army attack and a stock market boom are played against each other with such eloquence that English captions are unnecessary and even annoying.

No single figure stands out, no attempt is made at characterization, but the movie achieves immense dramatic feeling of group emotion and movement. Pudovkin had little material to work with, and only two profes-

### League Sponsors Sale

The Bryn Mawr League announces that on Wednesday and Thursday of this week they will sponsor a sale of handicraft work, offered by the Southern Highlanders, an organization representing small southern communities. League proceeds will go to the Bryn Mawr Summer Camp. The articles will be displayed near the Pembroke East bookshop.

### COLLEGE CALENDAR

Thursday, December 2.—Non-Resident supper. Common Room.

Friday and Saturday, December 3 and 4.—Players' Club and members of Princeton Theatre Intime, *A Bill of Divorcement*, 8.20 p. m.

Saturday, December 4.—College Dance. Gymnasium. After the play.

Monday, December 6.—Art Club tea in honor of Miss Florence Waterbury. Common Room. Industrial Group supper, Common Room 6.30.

Thursday, December 9.—A. S. U. meeting. Common Room.

Saturday, December 11.—Rockefeller Dance. Merion Dance.

Sunday, December 12.—Christmas Service.

Monday, December 13.—Deanery party.

Tuesday, December 14.—Summer Camp party. Common Room. 4-6.

Wednesday, December 15.—Maids' party. Gymnasium.

Friday, December 17-January 3.—Christmas vacation.

## Princeton Actors Reveal Impressions of College

### Intimate Interview Shows Astute Criticism of Ourselves

So seldom does an unattached Princeton man darken Rockefeller arch, that it is with a certain amount of interest that we now consider the members of the Princeton *Intime* who are playing in *A Bill of Divorcement*. In the past the Players' Club has held a firm monopoly on fellow actors, but we hope that the following intimate exposé will eliminate any such unfairness. After a careful survey of the field, we drew up these revealing questions. First we asked about their own interests and activities (see H. T. M. F. A. I. P. and note below), then more boldly what they thought of us, and lastly, with an ill-concealed glint in our eye, what they thought of LOVE.

The first, Clyde Hubbard, '38, juvenile lead, has been in several other *Intime* productions and last summer joined the Ferragut Players at Rye Beach, N. Y. Comedy is his forte and some day he hopes to grace the silver screen. When we inquired if he thought this play gave him an opportunity for experience, he replied ambiguously, "Well, you are bound to learn something."

He is still looking for his Ideal Woman who, quaintly enough, must not smoke. To his dispassionate eye, New Jersey Teachers' College seems as good as any but tact forced him to add that as yet he knows little of Bryn Mawr and hopes to learn more.

Sandford Etherington, '39, started his stage career as Malvolio, at Gorton, and progressed to more serious parts in such dramas as *Time of Their Lives* and *The Whole Town's Talking* with the *Intime*. This organization, he explained, is run by students who are willing to give most of their time to it. Their plays are selected carefully by the president and guidance is afforded them during production by a faculty advisor.

With usual masculine astuteness, he remarked on the dungarees worn

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### Are Taylor Busts to Go?

The Committee on Buildings and Grounds is planning to do some painting in Taylor Hall. They also plan to remove the busts if the college does not express a definite desire to have them retained. Miss Park will speak in chapel Thursday, December 2, on the subject of the busts, and the *College News* will issue a polite questionnaire to the members of the faculty the same day to ascertain public opinion, and will pass around lists for undergraduates to check.

## Panofsky Traces Neo-Platonic Ideas In Medici Chapel

Michelangelo Depicts Struggle  
Of Soul Against Matter  
Throughout Life

### FIGURES SYMBOLIZE CLASSICAL CONFLICT

In his last lecture, Professor Panofsky traced the final effects of neo-Platonism in Michelangelo's work before his reconciliation with Christianity. He considered in detail, as the two best examples of this phase, the Medici Chapel and a series of drawings made for Thomaso Cavalieri in connection with the chapel.

The Medici Chapel, like the tomb of Julius II, did not materialize as it had been planned. The definitive program embodied the ideas in the tomb of Julius. The new sacristy of Lorenzo was to be used for the younger generation after his death. In the first plan, four tombs were to be united in one structure, but this was given up in favor of two double tombs on either side wall, one for the Duci, the other for the Magnifici. The ultimate solution was found, however, by allotting the side walls to the Duci alone in a curious combination of double wall tombs and altar-piece.

Above the sarcophagi, a madonna flanked by saints was envisaged, with river-gods on the sidea. In addition, the side walls would have shown statues of Earth and Heaven in the niches flanking Julian, and Truth and Justice as counterparts for Lorenzo. On top of the pilasters, were to be empty thrones and two crouching children; and frescoes were planned for the lunettes above the tombs.

In the chapel as it was achieved, each ducal tomb depicts the neo-Platonic apotheosis conceived by Ficino. Therefore, since in neo-Platonism the human soul imprisoned in the body is like the soul in Hades, the four river gods which adorn the tombs may be the four rivers of Hades. These stand for all the evils which spring from a single source, matter, and would therefore signify the four-fold aspect of matter enslaving the soul on its birth into the world.

If the river gods stand for matter, the corresponding figures of the times of day stand for the terrestrial world, and Dawn, Day, Evening and Night are intended to designate Time. The four times of day depict the life on earth as actual suffering, and are co-essential with the four humors which determine the body, just as Fire, Earth, Air, and Water correspond to four temperaments in the neo-Platonic system.

The images of Julian and Lorenzo emerge from the inner realms of matter. They are impersonal in character, neither portraits nor personifications. They do, however, denote a definite contrast, the antithesis between Julian representing the active life, and Lorenzo, the contemplative. According to neo-Platonic concepts,

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### Mrs. Gilbreth to Advise Students (The following was given to the News by the Dean's Office.)

Mrs. Lillian M. Gilbreth, Vocational Adviser in the Bureau of Recommendations, will be at the college from Tuesday, November thirtieth, through Thursday, December second. She will speak to the seniors and graduate students at a reception in the Deanery on Tuesday evening and to the freshmen on Wednesday evening. Mrs. Gilbreth will have interviews in the office of the Dean on Wednesday and Thursday morning and any student who wishes to confer with her should sign on the lists posted on the bulletin board outside the Dean's office.

Mrs. Gilbreth will return to Bryn Mawr for a longer visit early in the second semester. At this time the sophomores and juniors who are interested will be invited to meet her and students may again sign for interviews.

## November 'Lantern' Best in Four Years, Neither Obscure Nor Dull, Says Miss Walsh

### Its Poetry Achieves Originality Of Expression, Springs From Real Emotion

(Especially contributed by Miss Dorothy Walsh.)

I have read the *Lantern* faithfully for the last four years and this copy of November, 1937, appears to me to be the best that I have seen. The editors are to be congratulated. They have successfully met the criticism of the past. The November *Lantern* is neither obscure nor dull.

To begin with the prose—Isota Tucker's story is conspicuously good. This is splendidly condensed, vigorous, objective and effective writing. It leaves me very curious to know if the author has mastered one particular type of expression only or if, confronted with the problem, she could present in different ways the experience which moves to a different rhythm.

Dorothy Counselman has conceived a very interesting idea as the theme for her story. Unfortunately everything is too thoroughly explained here. The total effect would be greatly strengthened by condensation and by presentation of, rather than statement

about, the change which time has effected.

Eleanor Bailenson has a splendid sense of detail and a fine eye for setting. The characterization is weak in comparison to the scene. We are told that Anna experiences aesthetic satisfaction, bitter resentment, sullen determination, eager hope and blank despair, but we do not feel this in the convincing vivid way in which we see the slums, the street urchins, the wharf, the water.

We were amused by Suzette Watson's satire on psycho-literary research.

The poetry of the *Lantern* is good. All of these poems achieve originality of expression without obscurity. They are, moreover, quite definitely the product of genuine emotion.

Unfortunately I cannot appreciate the prize poem as it deserves because, at whatever angle I look at him, I cannot see Thomas in any angel-haunted sanctuary. Surely this is Bonaventura—or maybe it's only T. S. Eliot. In spite of this intellectual difficulty I appreciate the fact that the poem is well written.

*Conviction* and *The Mystery* are good but slight. *Ut Quid?* is excellent

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# THE COLLEGE NEWS

(Founded in 1914)

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## The Riggers Are Coming

Another tradition of the brave Victorian era at Bryn Mawr is about to topple; Mr. Francis I. Stokes is planning to remove the busts from Taylor. He feels that by modern standards these pieces of statuary are not beautiful or even attractive, and so he has condemned them. He is also having the walls painted. The change is scheduled to take place in the Christmas vacation, when Mr. Stokes will visit the deserted campus accompanied by a little party of riggers, who will remove the busts from the building one by one and take them away to parts unknown.

We feel most strongly that all Mr. Stokes' efforts to modernize and beautify Taylor will be barren; our belief is that Taylor is basically and structurally ugly. But the style of architecture, while aesthetically unpleasing, does not hurt our eyes. We are just sentimental enough to appreciate Taylor for its quaintness, and to us the busts, far too large for their pedestals, severely glistening from every corner, present an effect which is to us the very apotheosis of uncompromising individualism expressed by the whole building. We are not of a mind to deprive further generations of Bryn Mawr freshmen from a healthy astringent shock on first setting foot in Taylor. We think that most of the present students will agree with us; in which case let them speak now before our symbolic and ancestral effigies are gone beyond recall, like the snows of yester-year.

Taylor can never be called distinguished architecturally. Now, at least it is distinguished by busts. Helpless students who wonder feebly which is Taylor can be tersely directed to it: "The place with the busts." And besides being of beauty as landmarks, they have a certain lamp-post utility. Where will posters hang if Juno is removed? Where will we hang after gruelling classes if we are deprived of Marcus Aurelius' marble shoulder?

The pith of our objections lies in the negative point of view. We are growing gray with anxiety over the busts' possible future. There are only three harrowing solutions to the problem: they could be put in the Metropolitan Museum, they could be made the basis of a rival Busts' and Co., they could be melted down and fashioned into cannon balls. This is perhaps the most practical plan; we brighten at the thought of a double row of cannon balls bordering all the campus paths.

Bust me no busts, says Mr. Stokes, prompted, "it is true by nothing more than an honest desire for beauty and progress. But we, like a Taylor what is Taylor, and as someone once put it so wisely, though you may dress a wolf in sheep's clothing, you can't change the nature of the beast."

## Support

The three benefit lectures scheduled for the beginning of next semester provide a delightful and rewarding way to contribute to three deserving causes. Madame Lund, the Shan-Kar dancers and the Vienna Choir Boys have all been enthusiastically appreciated by varied audiences, and the last two troupes will leave the United States soon after their Bryn Mawr engagements.

More noteworthy, however, is the fact that student support of these entertainments will increase the funds of the Mrs. Otis Skinner Workshop, the Deanery and the Bryn Mawr Hospital. The importance of the proposed Workshop to the campus and of the Deanery to both students and alumnae need not be emphasized.

Amazingly limited, however, is the average student's conception of the college's steady dependence on the facilities of the hospital (which, everyone must now be aware, is the only one near the Main Line). Our contact is not only a question of emergencies, although eight appendectomies alone were performed there on Bryn Mawr students last year. It is rather a constant use of efficient hospital devices and laboratories, impossible for the college to possess, which have always been promptly and graciously placed at our disposal. On all occasions, as Dr. Leary emphasized in a recent article in the *News*, hospital authorities have made generous allowances for employees and students unable to meet the usual charges.

Identical courtesy and care must be extended to many others on the Main Line unable to pay for it. This is the first time the hospital has approached the college for funds since any of the present undergraduates entered. An enthusiastic response to this appeal would at the very least be just.

## News Election

The *College News* announces with pleasure the election of Doris Turner, '39, as Staff Photographer.

## EXCERPTS From EXILE

November sixteenth.

After two month of thorough training in the calm, provincial life of *La Touraine*, the Delaware group has been completely overwhelmed by life in the big city. Paris has an enormous variety of exciting things to do and see, and thinking that the really crisp weather may turn into a permanent rain any day or that the professors may get to work seriously and not leave us any time, we have been trying to do everything at once. The result has been rather hard on our allowances and stockings, but I haven't had time to feel tired. I only have to stop at regular and frequent intervals to reformat myself with French food, whose reputation is not exaggerated—hot chestnuts on the street corners and French pastries have no equivalent at home.

The Exposition, since no one seems to know when it may close, was the first sight which the group rushed to see. It gives the impression of an infinite number of pages of elaborate, expensive magazines come to life with all the sparkling, disconnected excitement of a series of movie previews. As I passed from Hungarian peasant costumes, to careful replicas of the valley of the Nile, to a Japanese room full of bamboo, kimonos and china, to the Centre Regional, where the picturesque architectures of each province in France are lined up, to a bit of Corsica rising up out of the Seine—I was reminded of poring over steamship ads. I felt completely out of the real world as I walked past the high fountains of the Trocadero, between the German pavillion topped by a defiant eagle, and the Russian pavillion facing it with two equally determined Soviet youths, through the British pavillion filled with pictures of the coronation, sports clothes, leather goods and hockey sticks; I looked at rows of beautiful china and crystal goblets, the works of art of the most famous jewelers, the brainstorms of Parisian dress designers, doubtless the same people draw in *Vogue*. But the Exposition is not all artificiality. I know I shall always remember on a cold evening watching a man cook us *crêpes* on a hot grill, sugar them, fold them up and hand them to us with remarkable speed and dexterity.

There was also the Armistice Day parade—all Paris crowded as near to the *Champs Elysées* as possible. In the weather and the tense atmosphere perfect for a football game, the French army marched and marched until we look around to see if they were making a circle around us. The helmets and bayonets shone like mirrors. Plumes of every color, the brass bands, the horses, the flags, the lines of men were all in perfect order, and the effect was awe-inspiring.

This is only a little bit, but you can also imagine us clinging to the back platform of a speeding bus, hanging over the railing of the peanut gallery at the *Opéra Comique*, walking miles around Paris and enjoying every minute of it.

MARGARET COMMISSKEY.

## Alumna Will Exhibit Paintings

An exhibition of the paintings of Florence Waterbury, Bryn Mawr '06, will open in the Common Room on Monday, December 6. Tea will be served at 4.30.

Miss Waterbury has had three individual exhibitions at the Montriss Galleries in New York, the last one in December, 1936. She studied painting in New York and Paris, and the Chinese method in Peking, and was also a student of drawing in Rome. Miss Waterbury served as Alumnae Director at Bryn Mawr College, 1931-1936.

## Deanery Party

The *News* has heard rumors of a new sort of party to be held in the Deanery, December fourteenth. The details will be published next week.

## The President—

received the following letter from Dr. Panofsky.

Dear President Park:

I cannot look back on my Bryn Mawr lectures without a feeling of serious regret that they have come to an end, and a feeling of sincere gratitude towards the faculty, the students and yourself. I have never met with so much hospitality, patience and intellectual response, nor have I ever benefited so much by intelligent questions, original suggestions and helpful advice. Please accept my and Mrs. Panofsky's warmest thanks for everything which has made our trips to Bryn Mawr so perfectly charming. I personally should be grateful if you could be kind enough to express my gratitude to all the colleagues whom it was my good fortune to meet, and to tell your students that I have never more keenly enjoyed addressing an audience and "answering questions" than at Bryn Mawr.

With our renewed thanks,  
Sincerely and respectfully yours,  
(Signed) ERWIN PANOFSKY.

## In Philadelphia

### Movies

Aldine: *Nothing Sacred*, a rowdy comedy about reporters, with Carole Lombard and Fredric March.

Arcadia: *Conquest*, the love-story of Napoleon, with Charles Boyer and Greta Garbo.

Boyd: *It's Love I'm After*, an amusing farce, with Leslie Howard.

Earle: *45 Fathers*, a comedy for those who like Jane Withers.

Europa: *Mayerling*, Austria's great tragic romance, with Charles Boyer.

Fox: *Submarine D-1*, a sea-story, with Wayne Morris.

Karlton: *Live, Love and Learn*, with Robert Montgomery and Rosalind Russell.

Keith's: *The Firefly*, a frigid and old-fashioned operetta with excellent singing by Jeanette MacDonald and Allen Jones.

Locust Street: *The Hurricane*, a South Sea drama by the authors of the *Bounty* trilogy, with Jon Hall and Mary Astor.

Stanley: *A Damsel in Distress*, a P. G. Wodehouse comedy, with Fred Astaire.

Stanton: *West of Shanghai*, a dull drama, with Boris Karloff.

### Theater

Chestnut: *Three Waltzes*, an operetta with music by the Strauss dynasty, with Margaret Banning and Michael Bartlett.

### Music

Philadelphia Orchestra: Leopold Stokowski conducting—Stillman Kelley: *Macbeth*; Atterberg: *Värmlands Rhapsody*; Wagner: *Love Music from "Tristan and Isolde"*; Tchaikovsky: *Symphony No. 5 in E Minor*.

### Local Movies

Ardmore: Wednesday and Thursday, *The Bride Wore Red*, with Joan Crawford; Friday, Saturday, Sunday and Monday, *The Prisoner of Zenda*, with Ronald Colman; Tuesday, *Over the Goal*, with June Travis and William Hopper; Wednesday, *Sophie Lang Goes West*, with Gertrude Michael.

Seville: Wednesday and Thursday, *Make Way for Tomorrow*, with Victor Moore and Beulah Bondi; Friday and Saturday, *It's All Yours*, with Madeleine Carroll and Francis Lederer.

Wayne: Tuesday, Wednesday, *That Certain Woman*, with Bette Davis; Thursday, *Varsity Show*, with Dick Powell; Friday and Saturday, *Danger—Love At Work*, with Jack Haley and Mary Boland.

Suburban: Tuesday and Wednesday, *Lloyds of London*, with Tyrone Power; Thursday, Friday and Saturday, *Danger—Love At Work*, with Jack Haley and Mary Boland.

## Dance to Follow Play

The Undergraduate Association announces a dance to be held, after the play, on Saturday, November 4, in the Gymnasium. Admission: \$2.00 a couple, \$1.00 stag. Tables may be reserved.

## Princeton Actors Reveal Impressions of College

Continued from Page One

on campus. "Typical," said he, "of what I have heard." His idea of perfection in a woman is one who leaves her nails unpainted, has brains, understands football, makes up in private, is a good housewife, and can discuss the Spanish situation. He sadly admits that he is not in love. And small wonder, Mr. Etherington.

Handicapped by his part as the Rector in *A Bill of Divorcement*, Harold Norton said little about wimmin except that they have disillusioned him. He is a pre-medical student and acts only as a hobby. He also noticed that girls at Bryn Mawr wear blue jeans, but refrained from comment.

Blond, suave Bill Larson, '41, lightly casts aside his role as an old man and discusses the weaker sex with all the assurance of an experienced man of the Princeton Freshman world. He, too, acted with the Farragut Players but is nevertheless thrilled at the prospect of a feminine audience. He would not mind, he tells us comfortably, attending Bryn Mawr. This is possibly due to his discovery that our architecture is very like that of Princeton and makes him feel at home. The bright young embodiment of his ideal resides in New York, which more or less puts the screws on our cradle-snatchers.

Jim Smith, '38, who has the difficult part of Hilary in this play, hopes to be a Professor of Philosophy, in which career dramatic talent is of great value as we already know. Glancing meditatively around Goodhart, he explained that he did not expect to perform in a church. Since he is a Philadelphian, he is hard to impress and, like most Main Liners, claims a pretty thorough knowledge of our institution.

He modestly asks that a woman be pretty, with a will of her own and without too much paint, but he has not found her yet. Mr. Smith ended with the unusual statement that our dangerees just overwhelm him. He had heard that we wore them, but couldn't believe it was true.

Conclusion: In view of this research, you had better try to look up a skirt somewhere to wear to the Players' Club dance.

Note: Reference above to *How To Make Friends and Influence People*, a helpful manual which it would be wise to consult before making any attempt to meet the Intime.

I. A. T.

## Hockey Varsity Beaten

By Swarthmore, 3-0

Strong Visiting Team Kept Ball Mostly in B. M. Territory

November 22.—A few half-frozen spectators watched a strong Swarthmore hockey team defeat the Bryn Mawr varsity, 3-0, in a fast, open game. The Swarthmore forwards kept the ball in Bryn Mawr territory most of the time, but good defense play by our team prevented a higher score.

With the opening whistle Swarthmore made an immediate and determined attack on the Bryn Mawr goal. Their forwards used diagonal passes, getting rid of the ball before they were tackled, and sending it ahead each time. The Bryn Mawr passes were often too squarely across, so that the forwards had to hang back to take them.

In the first half Bryn Mawr made a sudden spurt which carried the ball to the Swarthmore circle, but it was stopped by their able goalie, and Bryn Mawr never really threatened again.

Swarthmore made the first goal after a penalty corner. Leighton managed to stop another hard shot, but her clearing kick was feeble and sent the ball right into the oncoming forwards, who shot past her for a score. After repeated wild shots Swarthmore tallied once more before the game ended.

E. Lee ..... r. w. .... Lapham  
Carpenter ..... r. i. .... Stubbs  
Boyd ..... Dana  
Bakewell ..... l. .... Leaper  
Wyld ..... l. w. .... Rickey  
Seltzer ..... r. h. .... Newkirk  
Evans ..... e. h. .... Kellock  
Marshall ..... l. h. .... Mims  
Ligon ..... r. f. .... Tomlinson  
Williams ..... l. f. .... Warren  
Leighton ..... g. .... Woolcott



## Miss Walsh Thinks Lantern Very Good

Continued from Page One

in its just-sustained tremulous balance.

The poem which happens to interest me most is H. A. Corner's *G. M. H.* It reaches in its final line that intensity of passionate feeling which gives the authentic and triumphant note to poetry. This is what I miss in the other poems. They exhibit repression. It is as if these poems were not asked to carry the full force of the apprehension, confusion or despair which it is suggested that their authors feel. But the essence of poetry is complete articulation—the idea being that where life fails language succeeds. The triumphant note is not to the sentiment, but to the poetry. Look at Baudelaire's *Un Voyage à Cythère* where the very extremity of disgust can be magnificent because expressed to the last syllable. It is a question of the locus of restraint. The control should be within the poem—control of one expression by another—not exercised from without like the control which a well-bred person brought up in the Anglo-Saxon tradition uses in his social conversation. Perhaps the authors do not realize the full importance of poetry. Like so many contemporary poets they seem overwhelmed by distress at the discovery that life, merely as lived, is inadequate. For some reason, difficult to discover, this is taken to be a peculiarly modern fact. They hesitate unhappily in their distress, offering restrained protest, instead of passing on to the triumphant victory of expression over experience.

## Canon Dimmet Talks On 'My Two Worlds'

Continued from Page One

little. He met nobody but a few friends; he never felt conscious that he was seeing the real America. "It was a vacation, and an interlude; and although I dropped a few prejudices, it did not really count." However, it did find an interest in the United States which was strengthened by the friendships he formed with Americans during the war.

His second visit was made in 1919 to raise funds for the French hospitals that had been destroyed by the Germans. He had never tried to collect money before, and did not know how. Moreover, he arrived in the midst of an enormous campaign to help home charities. Writing letters, publishing articles, and giving lectures for the hospitals, he first learned, he says, "the American kindness, the eager response to ideas, and

teachers are inclined to praise the the capacity for response to sincere emotion. . . . The literary people and the colleges took pity on me, and assumed charge of my campaign." At the end of his visit, he had obtained over a hundred thousand dollars.

The great popular success of the *Art of Thinking* in America also brought him many letters that gave him a deeper insight into the American character and "a feeling that I was being adopted." He now manages to divide his year between France and America: his "old world" and his "new world."

This dual nationality, he went on to say, enables him to look at both cultures impartially, and see that where the French system of education emphasizes the intellect, the American stresses the will, the urge to create. The American boy is "simply left in contact with life, to absorb what he can from it." None of the French critical point of view is taught; there is no prejudice or inferiority complex about creative writing, such as one finds in France. Unfortunately, in their anxiety to release the creative instinct, American children too much and to make things too easy for them. The result is an enormous literary output and an equally enormous output of sloppy writing. "Margaret Mitchell, for instance, as a little girl probably received 98 in school. She will go on writing and her next book will be less good than her first."

The ideal literature, Canon Dimmet believes, would be a combination of the French critical attitude with American creativeness. This literature will come as the two races draw closer and closer to one another, and "blend their various qualities, as I have tried to blend them in myself."

## CURRENT EVENTS

(Gleaned from Mr. Fenwick)

Secretary Hull's ensuing tariff treaty with Great Britain, and the meeting between English and French premiers formed the most important features of this past week's news.

The treaty with England, said Mr. Fenwick, answers critics of Cordell Hull, who accuse him of only dealing with economically unimportant countries. The only obstacle to the treaty is the colonial and dominion trade of Great Britain. In 1932, at the Ottawa Conference, preferential tariffs were given to dominions of the British Empire. This new treaty will break down the Ottawa Conference, and consequently, Canada and Australia are cool to the plan. However, it is quite probable that these dominions can be brought into the general treaty already agreed upon.

The forthcoming French visit to London will turn on the possibilities of France giving in to German demands, or standing with England in a refusal to give Germany a free hand in Europe. Which of the two will be presented to Premier Chamberlain and M. Delbos is not known. However, it is not probable that the English Conservatives or the French will sacrifice Central Europe. The important problem is to bargain successfully with Germany without this sacrifice.

Congress, after three weeks of filibuster against the Lynching Bill, is now engaged in discussing the new Farm Bill, but will turn to the lynching problem soon. The bill, advocated by Senator Wagner of New York calls for payment of damages to the lynched negro's family by the city, town, or county in which the

## Russian Revolution Is Subject of Movie

Continued from Page One

sional actors played in the picture. Nevertheless, *The End of St. Petersburg* is exciting and artistic, if slightly cumbersome, entertainment.

*Night Mail*, a modern English film, is an effort to inform the public about the London to Glasgow mail express which roars across England every 24 hours. The roar is realistically recreated through a little vitaphone machine to the detriment of the garbled cockney spoken by sorters and carriers who hurry back and forth in repetitious succession.

During a lull in the noisy passage of the iron horse, a voice hysterically recites a poem of W. H. Auden about mail. Of this the audience catches a few words, but the express begins to thunder again and the end is completely lost in a jumble of words, music and machinery.

The emphasis of the picture, aside from noise, is on movement. Actual scenic photography is excellent and one view dissolves quickly into another. This at times is effective, but at others moves too fast for the

crime occurred. Southern opposition seems to doom the bill.

The Philippines, after much agitation for quick independence, are now thinking of dominion status. This change of face is due to the danger of annexation by Japan, and refusal of isolationist America to help the weak state. The Filipinos feel the protection of America is more to be desired than the ruthless exploitation of the Japanese.

human eye to follow, so that it gives a vague impression of a tugboat sitting on a cottage rooftop. The total information gleaned from this "documentary picture" is that the night mail train roars across England, a fact all of us had suspected.

The American-made *Plough That Broke the Plains* is similarly educative, being an effort of the A. A. A. to explain the causes of the dust storms and to show what they are doing to remedy resulting conditions. However, it has the advantage of more subdued subject matter and a greater feeling for pictorial beauty. Plains, cattle and clouds film well. The artistic detail shots of relevant objects, like that of the broken tractor buried in caked mud, add the necessary emotional touches.

Fade-outs and dissolving shots are used more frequently in this than in *Night Mail*, particularly in the bit on wheat production during the war. A line of tanks rise over a muddy bank and dissolve to a line of tractors coming across a field of wheat. Less subtle is the ticker spewing forth endless streamers of ticker tape until it suddenly crashes to the floor.

The musical accompaniment written by Virgil Thomson ranges from cowboy songs to stately dirges played by a whole symphony orchestra. An ironic flavor was added by the Doxology loudly booming as a farmer and his family leave their destroyed home in a model "T" Ford. I. A. T.

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Neo-Platonic Ideas Are Traced by Panofsky

Continued from Page One

man can attain beatitude only by one or the other; as the first, he is a perfect votary of Jupiter, as the second, a perfect votary of Saturn. Thus the introvert and extrovert types developed: the Saturnian, who is parsimonious and closed to the world, and the Jovian, who is generous and open to the world. The open composition of Juliano and the closed composition of Lorenzo illustrate this. Lorenzo's face is purposely darkened by a heavy shadow and is characteristic of Saturnian melancholy; his finger closes his mouth, and his elbow rests on a closed cash-box. Juliano holds a princely sceptre and proffers two coins, showing his jovial traits.

The consummation of Michelangelo's program is symbolized by the motifs adorning the highest zone above the tombs. An empty throne was the symbol of the invisible presence of an immortal, and was patterned after pagan representations. In Rome, it was carried to the theater, a privilege granted only to Caesar and deified emperors.

A fresco had been intended for the cupola, and it was suggested to Michelangelo by Sebastiano, as a joke, that Ganymede be represented as St. John the Evangelist. In the neo-Platonic interpretation, as opposed to the realistic Roman one, Ganymede signifies *mens humana*, while his companions are the lower faculties of the soul. Jupiter therefore transports the mind to heaven by means of an eagle. The Ganymede to whom Sebastiano refers is one made by Michelangelo for his friend Thomaso, which shows Ganymede in a state of trance, the soul divorced from the body, in truly Platonic passion. The drawing was accompanied by one representing Titaeus, one of the four great sinners in Hades, whose liver was fated to be devoured by a vulture. Since the misery of lovers is likened to Titaeus feeding a vulture with his liver, the two drawings were counterparts, a Michelangelesque version of the theme of Sacred and Profane Love, where both forms of love are shown as aspects of an unhappy existence.

The third drawing explains Michelangelo's attitude toward Cavalieri. It depicts the fall of Phaeton, the fate of a mortal who overstepped the bounds of his allotted place, and expresses the feeling of inferiority which is apparent in Michelangelo's letters to Cavalieri. The temerity of Phaeton is compared to Michelangelo's imaginary presumption in writing.

The last of the compositions executed for Cavalieri was the *Children's Bacchanals*, which more than any other work seems to be pervaded with the pagan spirit. It was influ-

Fenwick Speaks at Trinity  
Trinity College, Washington, D. C., November 16.—Mr. Charles Fenwick, Professor of Economy, spoke to the students on "Neutrality," its meaning, history and present-day application. The lecture followed the history of the neutrality policy, beginning with a definition of personal neutrality, through the American Constitution and the League of Nations, to the present Sino-Japanese situation, closing with the questionability of neutrality as a means of securing peace.

enced by Titian, by Roman sarcophagi, and especially by Piero di Cosimo, but where Piero's painting is comic, Michelangelo's is hopelessly dejected. Its symbolic content is hard to explain, but it might be another representation of the myth of Ganymede. Two compositions remain, which

evince similar expressional qualities, and certainly belong to the same period, though both are free inventions, of a purely imaginative character. One is the so-called *Archers*, in which nine figures shoot arrows at a Herm. The archers are not provided with weapons, for Michelangelo wanted to convey the idea that the figures were darts, tools of a Force beyond their will and consciousness. Since only Desire, which is consciously aiming at Beauty, is Love, one may assume that these creatures are directed by natural desire toward the goal of Happiness, and that the satyr in the background is the personification of the natural forces by which they are stirred into action.

Michelangelo's last composition, *The Dream*, is more easily explained. It shows a youth reclining on a box filled with masks and surrounded by small sized figures, representing the seven capital sins. An angel descend-

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Undergraduates and graduate students who have bought series tickets may choose their seats in the Common Room of Goddard Hall on Thursday, December 2, from 10-12 a. m. and from 1.30-5 p. m. Allocation will be made in order of personal appearance. No seat will be allotted until the card has been filled in and turned in through the hall representatives of the College Entertainment Committee or presented when applying for the seat.

youth reclines symbolizes instability. The series of drawings made for Cavalieri are a coherent confession, expressed by a reversion to classical antiquity. After 1534, Michelangelo developed in the opposite direction. *The Last Judgment* bears earmarks of the transitional period, and his latest works show incorporeal transparency, and an actual use of Gothic prototypes.

Michelangelo solved the tension between the Christian and the classical by way of surrender. Through him the principles of reality had been shifted to the sub-conscious, but such subjective deliverance had its dangers. It tended to disintegrate both the Christian and the classical, and the results of this disintegration are still in evidence in the world of today.

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